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ABSTRACT

Described are musical materials and methods to train auditory skills of low functioning students. Charts are provided which outline perception, sources, conceptualization, and student response for development of four areas: sound awareness, aural discrimination, auditory memory, and expanded listening skills. (CL)

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Using Music to Develop Aural Awareness, Aural Discrimination and Auditory Memory With the Low-Functioning Learner

by Glenna Rundell

Introducing the Author

Conference Notice

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Using Music to Develop Aural Awareness, Aural Discrimination and Auditory Memory With the Low-Functioning Learner

By Glenna Rundell

Since it has been proven low-functioning learners can respond normally to music and respond in positive ways, I would like to suggest some materials and methods aimed particularly at developing aural awareness, aural discrimination, and auditory memory. I am aware and would expect a wide range of responses from distinguishing only extreme musical contrasts such as very fast to very slow, to distinguishing concepts identifying forms and styles in music, to identifying instruments by sight and sound, to identifying music of various tonalities. In this paper I am suggesting a possible sequence of materials that range from a simple awareness of sounds to a listening program similar to one offered to normal peers.

DEVELOPING SOUND AWARENESS

To help children become aware of the existence of sound, they can be asked to move when hearing a sound such as a woodblock or drums and to freeze when the sound stops. The age-old game of "Musical Chairs" clearly demonstrates the absence or presence of sounds. Children can be asked to keep one hand moving as long as they are able to hear a continuing sound when large cymbals or triangles are being played. Once a child is aware of the presence or absence of sounds aural awareness can be expanded to include environmental sounds (thunder, sirens, planes, animal sounds, etc.) and body sounds (whistling, clapping, stamping, etc.).

DEVELOPING SOUND AWARENESS

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING (dependent upon capability)
Sound sources: Environmental sounds Musical sounds	Thunder storm, people machines, wind, birds bell, triangle, autoharp	Timbre: distinctive qualities of sound Music exists as a selected series of sounds and silences.	Selects appropriate body movements
"Childsong"	Neil Diamond TAPROOT MANUSCRIPT, Universal City Records Stereo 73042	Timbre: Some compositions may use both environmental and musical sounds Meter: 4 ♩	Shows recognition of change from environmental to musical sounds Plays "A" bell repeatedly on first beat of set throughout song.

DEVELOPING AURAL DISCRIMINATION

From awareness of aural sound a child can be encouraged at first to discriminate between extreme contrast of fast/slow, same/different, and upward/downward.

PERCEIVING	SOURCES	CONCEPTUALIZATIONS	RESPONDING
The body as an instrument		Duration: Sounds and silences may be organized to form rhythmic patterns to show up/down or remain the same	Shows recognition of high/low loud/soft through body movement, (leading to playing).

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DEVELOPING AUDITORY MEMORY

Presenting a single idea in many settings has proven to be a useful teaching technique when working with low-functioning learners. Since "Twinkle, Twinkle Little Star" has for centuries been a childhood favorite and since many composers have found it an interesting and useful tune to develop I would like to suggest the following sequence as a means of increasing auditory memory and memory span.

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING
"Twinkle, Twinkle Little Star"	Color-coded bells	Melody: an agreeable succession of sounds and silences. Structure: A piece of music can be divided into same/different sections Tonality: Loyalty to a home tone	Observes color-coded score Selects appropriate movement to show ABA form. Arranges shapes and tone cards. Recognizes "Twinkle, Twinkle Little Star" when played on percussion instruments. Returns to home base (carpet square) when tonic is sounded.
"Children's Symphony" 1st movement, McDonald	Adventures in Music Grade 3, Vol. 2 RCA	Structure: A piece of music can be divided into same/different sections	Identifies "Twinkle...." and "London Bridge". Arranges icons in ABA form.

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING
"Gretel, Pastetel" performed with bells	EXPLORING MUSIC 2 Holt, Rinehart and Winston, Inc. p. 48	Duration: A series of tones can be grouped in 2's or 3's	Takes away one beat from each bell. Discovers "Twinkle..." to be resulting tune.
"Variations on Twinkle, Twinkle, Little Star"	EXPLORING MUSIC, Kindergarten Record (7) Side B, Band 3, Holt, Rinehart and Winston, Inc.	Structure: A theme can be modified in many ways. Instrumental recognition. Theme, Bells, autoharp Variant 1: trumpet, wood block - - - - - - - - - - - - - - Variant 2: flute, triangle - - - - - - - - - - - - - - Variant 3: bassoon, drum - - - - - - - - - - - - - - Variant 4: violin, cello, harp, finger cymbals - - - - - - - - - - - - - - Variant 5: clarinet, muted trumpets, bassoon, flute violin, cello, harp, drum, tambourine, bells, wood block, triangle, finger cymbals	Selects appropriate movements to show even/uneven, high/low, fast/slow, 2's/3's uneven, middle range - - - - - - - - - - - - - - even, high range, fast - - - - - - - - - - - - - - slow, ascending/descending melodic line - - - - - - - - - - - - - - in 3's, smooth, middle range - - - - - - - - - - - - - - moderately slow, staccato, octave displacement
"Twinkle, Twinkle" Kingsley Davis	Music to Moog By Kingsley AUF 6226	Structure: A piece of music can be divided into different sections. Theme: Stated with decoration Var. 1. Rock-like accompaniment Var. 2. Rock accompaniment continues with suggestion of snare drum. Var. 3. Begins with introduction. slower	Becomes aware of synthesizer as an instrument capable of producing a great variety of sounds. Shows recognition of change of variant by utilizing an appropriate movement.
"Ah, vous dirai-je Manan" Mozart	MAKING MUSIC YOUR OWN Grade 6, Record 3, Side 2, Band 4. Silver Burdette	Structure: A theme can be modified in many ways. Theme: Var. 2. even, fast, running bass line Var. 5. uneven, skip or hop Var. 8. minor, slow walk Instrumental recognition	Demonstrates awareness of change of variants by using appropriate body movements

DEVELOPING EXPANDED LISTENING SKILLS

Musical compositions based on a single thematic idea or perhaps having only one or two short contrasting ideas can be especially useful in developing listening skills. To become attentive listeners it will be necessary to hear a composition or portions of it many times over a period of days to make it a musical "friend".

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING
Variations on the theme "Pop Goes the Weasel" Callet	RCA ADVENTURES IN MUSIC Grade 4, volume 1 Bowmar # 65	Structure: A theme can be modified in many ways	
		Introduction: Theme: played by full orchestra	Whistles theme
		Variation 1: Played as a fugue with different groups of instruments playing the theme	Claps as each entrance of the theme is heard. Listens for "pop" played by woodblock, sliding whistle, no sound at all
		Variation 2: Played in 3/4 time.	Determines meter or Demonstrates melody is played in a low range
		Variation 3: 2/4 time	Determines meter or Demonstrates slow tempo
		Variation 4: 3/4 time	Determines meter or Demonstrates melody is played in a very high range
		Variation 5: 2/4 time syncopated jazz-like sound	Determines meter or Identifies drum and cymbal sound
		Coda: Ends the selection	Notes coda is similar to introduction

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING
"It's Raining"	Peter Paul and Mommy Warner 1785	Structure: A piece of music can be divided into same/different sections	Identifies four songs heard in composition: "It's Raining" "Starbright, Starbright" "Ladybug: Ladybug Fly Away Home" "I Won't Be My Father's Jack, I Won't Be My Mother's Jill" Arranges colored shapes to indicate order heard.

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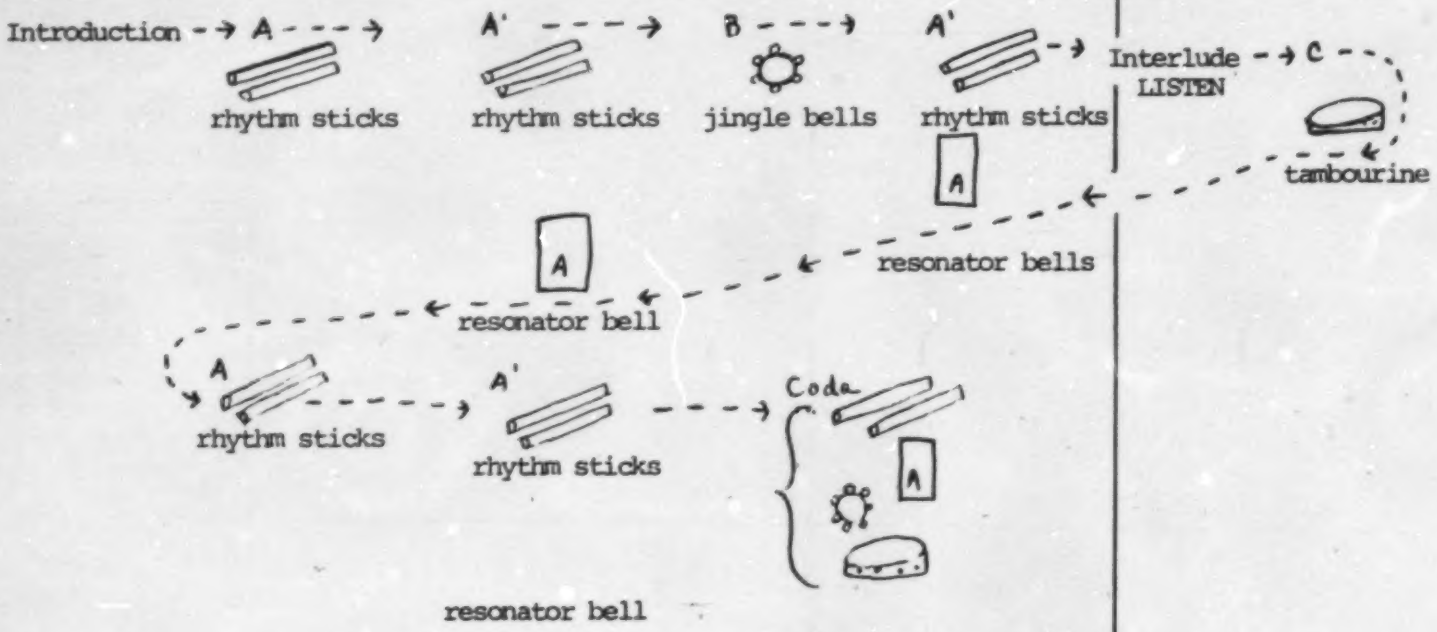
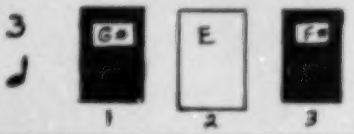
Defines rondo as a musical form resulting from the alternation of a main theme (A) with contrasting themes (ABACADA)

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING
"Syncopated Clock" Leroy Anderson	The New Sound of the Boston Pops. RCA LSC 2638	Structure: A piece of music can be divided into same/different sections	Identifies repeated and contrasting sections Chooses an appropriate percussion instrument for each section



Defines rondo as a musical form resulting from the alternation of a main theme (A) with contrasting themes (AA'BA'Interlude CAA' Coda)

PERCEIVING	SOURCES	CONCEPTUALIZING	RESPONDING
"Carillon" from L'ARLESENNE SUITE No. 1, Bizet	EXPLORING MUSIC 4 p. 37, Holt, Rinehart and Winston, Inc.	Structure: A piece of music can be divided into same/ different sections A Beginning sections B Contrasting sections A Ending sections (same melody as beginning)	Plays steady, even ostinato using resonator bells to play with the recording 
"In the Hall of the Mountain King" from PEER GYNT SUITE no. 1	EXPLORING MUSIC KINDERGARTEN Record 8, Side A. Band 2, Holt, Rinehart and Winston, Inc. RCA ADVENTURES IN MUSIC Grade 3, Vol. 2. side 1, Band 3 BOWMAR # 59 side 1, Band 5 MAKING MUSIC YOUR OWN Record 7, Side 1, Band 1 Silver Burdette	Structure: A complete composition can be based on a single thematic idea (Theme is repeated eighteen times).	Uses body movements to show music moves from: low to high soft to loud slow to fast As music concludes children should be making large, high, fast movements to the music. Uses body movement to show melodic contour beginning low and ending high for each statement of the theme.

In summary, I have tried to suggest some low-functioning learners may only be able to respond to music whereas other more capable students may well improve their learning process by dealing with basic musical concepts. Whatever the functioning level of the child, I am anxious for each one to hear as much music as possible as he/she develops his/her own optimum level of musical understanding. I want to help make possible an "enlightened cherishing" to help each child become a sensitive consumer of the art for a lifetime.

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SUGGESTED READINGS:

A. BOOKS

Birkenshaw, Lois, MUSIC FOR FUN, MUSIC FOR LEARNING. Toronto: Holt, Rinehart and Winston of Canada, Limited. 1974.

Gingeland, David and Winifred Stiles. MUSIC ACTIVITIES FOR RETARDED CHILDREN. Nashville: Abingdon Press, 1965 (Handbook for parents and children).

Graham, Richard, et al. MUSIC FOR THE EXCEPTIONAL CHILD. Reston, Music Educators National Conference. 1975.

Hackett. MOVEMENT EXPLORATION AND GAMES FOR THE MENTALLY RETARDED. Palo Alto, Peek Publications, Box 11065, 94306.

Kokaska. CREATIVE MOVEMENT FOR SPECIAL EDUCATION. Belmont: Fearon Publishers, 1974.

Reichard and Blackburn. MUSIC BASED INSTRUCTION FOR THE EXCEPTIONAL CHILD. Denver: Love Publishing Company, 80222.

B. PERIODICALS

MUSIC EDUCATORS JOURNAL, Vol. 58, Number 8, April 1972 (Entire issue is devoted to Music in Special Education).

MUSIC EDUCATORS JOURNAL, Vol. 63, Number 6, February 1977, Page 64.

C. VIDEO TAPE

MUSIC FOR THE SPECIAL CHILD (slow learner). State Board of Instruction, Springfield, Illinois, 62777. Filmed at Illinois State University, Bloomington. Available at UND Department of Music.

Introducing the Author

Glenna Rundell is Professor of Music at the University of North Dakota. Prior to accepting the position at the University, she was Supervisor of Music for the public schools at Sioux Falls, South Dakota and an Instructor at Augustana College, Sioux Falls. Ms. Rundell has conducted numerous workshops in North and South Dakota, Minnesota and Iowa. She has been a visiting professor at Morningside College, the University of Iowa and the University of Wisconsin, LaCrosse.

Conference Notice

June 26 - 30, 1978 is the week for the second annual conference sponsored by the Center for Teaching and Learning, University of North Dakota. This year the conference will feature Eleanor Duckworth and Lillian Weber discussing language development, math and science. One semester hour of graduate credit will be available for those who so desire.

Dr. Duckworth is working this year, as she has in the past, with Piaget at the University of Geneva in Switzerland. Mrs. Weber is Director of the Teacher Center and Professor of Elementary Education at City College, New York. She is a foremost authority on children's acquisition of language and has published extensively in that area.

Information about the conference may be obtained by writing to one of the co-directors:

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Box 8039
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